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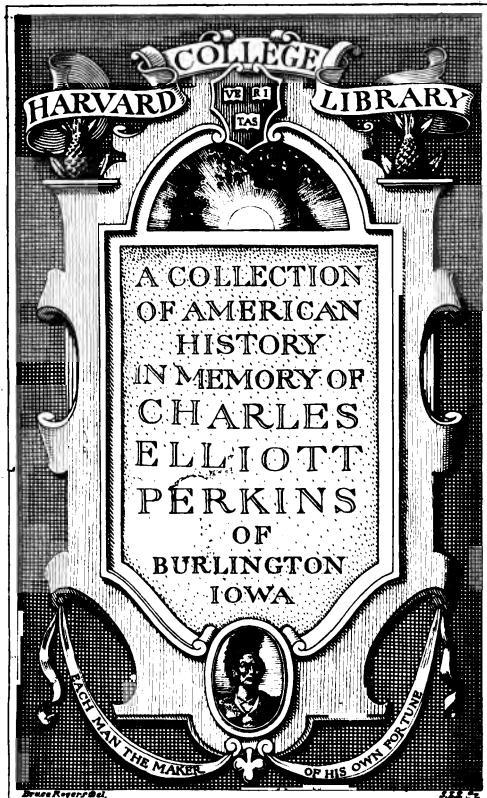
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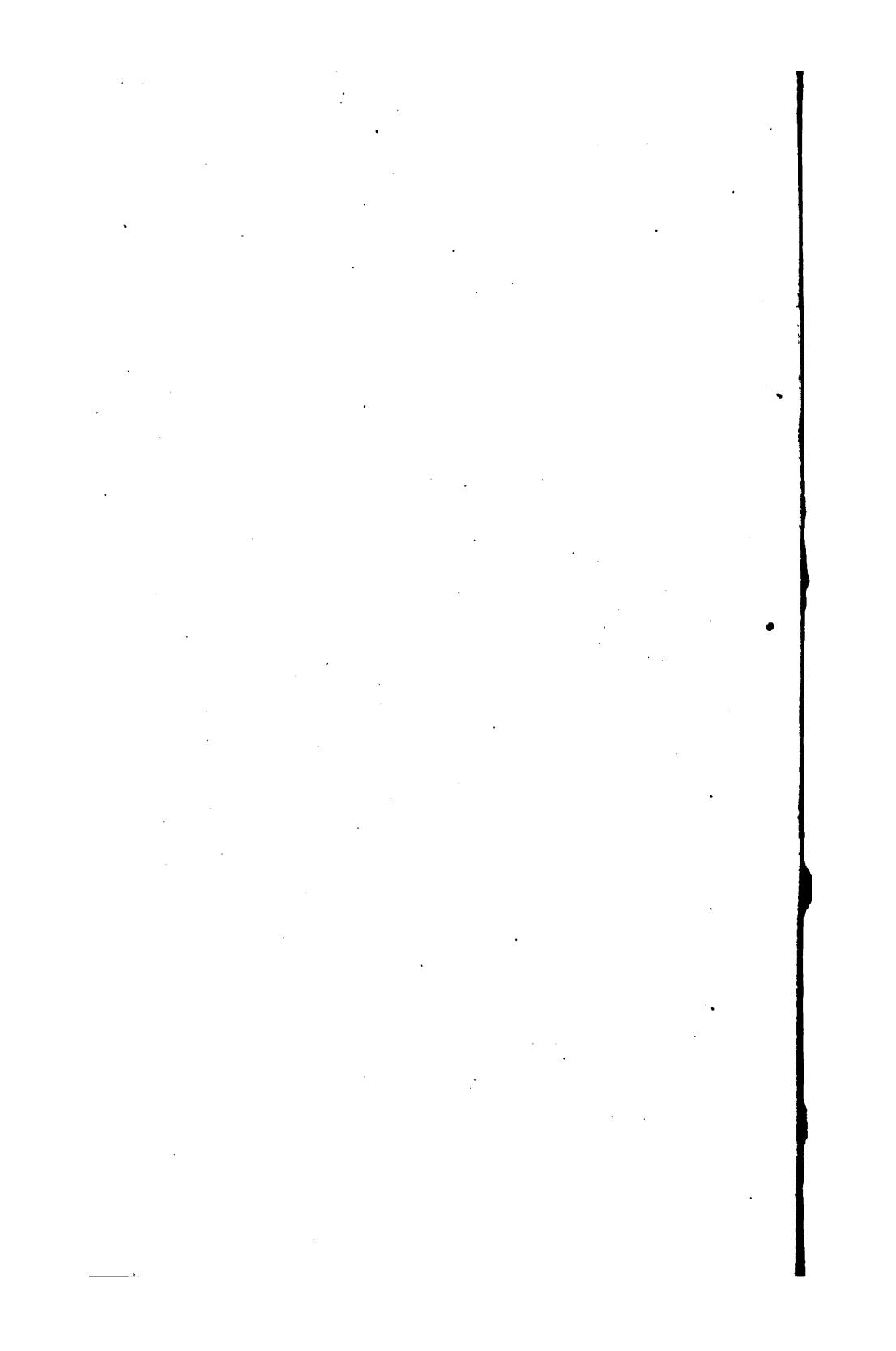


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THOROUGH DESCRIPTION
OF THE
BRAILLE SYSTEM
FOR THE
READING AND WRITING OF MUSIC,
ALSO ALL CHARACTERS OF THE
ENGLISH, FRENCH AND GERMAN LANGUAGE,
CIPHERING AND ALGEBRA.

AS INTRODUCED IN THE
MISSOURI INSTITUTION FOR THE EDUCATION OF THE BLIND IN
ST. LOUIS.

BY

HENRY ROBYN,

Professor of Music and the Braille system. Organist and Director of the choir at the church of the Annunciation. Inventor of the five Type system and of the *Kontx* method of writing for the blind. Author of the musical Dictionary. Rudiments of music. Thorough bass, made easy. Practical Piano school. Advices and Rules, &c. &c.

ST. LOUIS.

Printed by AUGUST WIEBUSCH & SON.

1869.

Edue 8790.2

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TO THE MEMORY

or

VALENTIN HAÜY, CHARLES BARBIER,

AND

LOUIS BRAILLE,

THE BENEFACTORS OF THE BLIND,

THIS BOOK

IS A FEEBLE TESTIMONY OF STRONG REGARD AND
SINCERE ADMIRATION.



PREFACE.

As it has given such universal satisfaction to all the pupils in the Institution for the Education of the Blind, that I have introduced the system of BRAILLE, for reading and writing music, language and ciphering (adapting the same to the English and German language), and also for all Instruments, and having been asked so often to give explanation to teachers in other Institutions, I thought it of value to those, interested in the Education of the Blind, to prepare this little work with all necessary explanations and illustrations, particularly for music. It will be of great assistance to any one, connected with the blind as teacher, to study this valuable Method of reading and writing. For music, there is absolutely nothing, which can be compared with this system. Of the five different modes of reading music in raised type for the blind, with which I am acquainted, there is but one, which in any way could be compared to it in usefulness, but as the blind can not write that one themselves, it also stands far in the disadvantage. I mean namely the system of Mr. GUADET, in Paris.

The blind are able to read and sing at the same time a piece of raised music; on an Instrument it is different,

as their hands are not able to read and play at once. Nevertheless raised music is of great value to them. During the last more than fifty years a great many different systems have been tried; the following systems have been the most successful of all those, which have been in use in Europe and America.

The first system tried by VALENTINE HAUY in the blind Institution in Paris, were the ordinary alphabetical Roman characters, he also availed himself of the musical signs used by seeing musicians. At the beginning very successful, yet his system was soon abandoned, for several reasons. The notes, rests, sharps, flats presented a great confusion to the fingers of the blind. They only could comprehend a few of these points and were unable to understand the practical utility of this system or even, with immense difficulty, be brought to comprehend the different lines of each bar, or the time and value of notes, the finger was obliged to hunt for notes, above and below the staff, and when the head of the note was found, it was then necessary to find the other end on account of their value; in general this notation was soon abandoned, yet some tried for many years to retain it in instructing the blind. It became necessary to invent a plan, applicable only to the fingers, a system deprived of all complications, and composed of detached signs, easily detected by the touch and ranged on one line only.

ROUSSEAU invented a system, which was introduced in the institution of the blind in Paris, said system is on the following plan:

The twenty-five letters of the French alphabet are employed, together with the vowels having accents appended to these five letters; **a** is the lowest note, **b** the next &c. &c. There are thus thirty notes, a little over four octaves, they are however insufficient to represent all the notes employed in music. The first octave **C, D, E, F, G, A, B** is represented by **a, b, c, d, e, f, g**; the second octave by **h, i, j, k, l, m, n**, the third by **o, p, q, r, s, t, u**; and the fourth by **v, x, y, z, a, e, i**. The signatures at the beginning of a piece of music, are represented by **d** between parentheses—thus, (**d**) for the sharp, (**b**) for the flat and (‘‘) for the natural. The key of E-major will be marked (**4 d**), the key of D-flat-major (**5 b**). The time of a composition is marked by figures; $\frac{2}{4}$ time by a 2, and $\frac{3}{4}$ time by 3, &c.

The value of the notes is known by the division of the measure, and by the space allowed between each subdivision. The rests are marked thus: a whole measure rest, 1; a half measure, 2; a quarter 3.

Chords are marked by an apostrophe placed between these notes: **a' c' e'**.

The slur is marked by a line of union; thus **a—|, b c — d |, e — f — g h |**.

The fingering is expressed by the first five cyphers, reversed and placed before the notes.

GUADET'S system. In this system no clefs are used, the seven notes are expressed by the letters: **a, e, i, o, u, v, x**; the octave is known by the numbers: 1, 2, 3, 4, 5, 6, 7; **C'** in seven octaves is written thus: **1a, 2a, 3a,**

4a, 5a, 6a, 7a. If several notes belong to the same octave, the cypher is only written to the first note.

The value of the notes is indicated by these characters placed over italic letters; thus *c* in all its value: \ddot{a} ; \dot{a} ; \grave{a} ; \acute{a} .

The sharps and flats are written as in the musical notation of the seeing.

To indicate chords, the notes, which form the chord, are placed between parentheses. Example: *df*, a quarter, is written (*eo*).

MAHONY'S system. The object of his plan was, to simplify the method of printing music in the raised characters for the blind, by substituting the letters, by which the notes are known (in English) for the notes themselves, the value of each note, being designated by affixing to the letter the usual signs of quarters, eights &c.

The sharp, flat and natural are, as in common music.

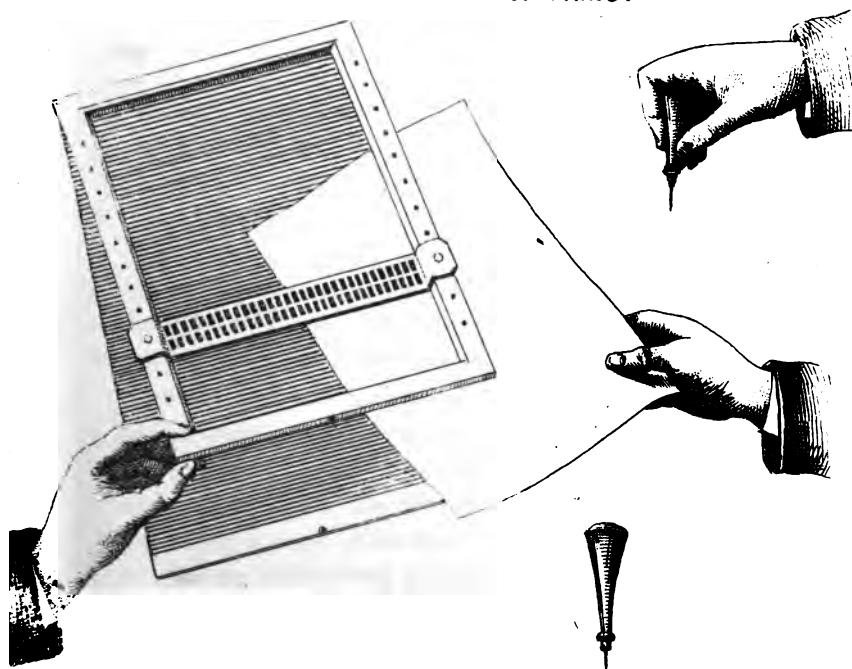
Instead of five parallel lines, for the staff, there is but one line in this system.

The music is compressed into a smaller space, than in the ordinary system, first used in Paris and yet used in some Institutions in this Country.

The great disadvantage of all these systems is: THE BLIND CAN NOT WRITE ANY OF THEM THEMSELVES.

HENRY ROBYN.

APPARATUS
FOR
WRITING, CYPHERING AND MUSIC,
FOR THE BLIND,
of Prof. L. BRAILLE,
OF PARIS.



INTERPUNCTUATIONS.

, ; : . ? ! () “ * ” , —
:: :: :: :: :: :: :: :: :: :: :: :: ::



THE BRAILLE SYSTEM.

The apparatus on which the characters are made (by hand), consists of a metallic slate, with grooves, size 10 by 7 inches, with a wooden frame, screwed on the upper part of the slate, on each side of the frame (which can be raised from the slate, to put the paper between), there are 11 holes, in which the sliding ruler is placed ; there are two lines of oblong squares in the ruler and in each line 25 places to make the characters; the "style" or pencil is about 3 inches long, consisting of wood with a piece of wire fastened in the lower part, with this the paper (which is put on the grooves of the slate) is pressed and of course raised, so that, when taken from the slate, the blind are able to feel the marks ; the different characters are made by the dots in the different corners and in the middle of the oblong squares in the ruler.

As the blind should do everything systematically, it will be of great value to them, to make the letters in the following order :

EXPLANATION OF WRITING THE ENGLISH LANGUAGE.

- Athe upper right corner,
- Bupper and middle right,
- Cupper right and left,
- Dupper right, upper and middle left,
- Eupper right and middle left,
- Fupper left, upper and middle right,

Gupper right and left, middle left and right,
Hupper and middle right and middle left,
Iupper left and middle right,
Jupper and middle left and middle right,
Kupper and lower right,
Lupper, middle and lower right,
Mupper left, upper and lower right,
Nupper right, upper and middle left and lower right,
Oupper right, middle left and lower right,
Pupper left, upper, middle and lower right,
Qupper left, upper, middle and lower right and middle
left,
Rupper, middle and lower right and middle left,
Supper left and middle and lower right,
Tupper and middle left, middle and lower right,
Uupper and lower right and lower left,
Vupper, middle and lower right and lower left,
Wupper right and left, lower left and right,
Xupper right, upper, middle and lower left and lower
right,
Yupper right, middle and lower left and lower right,
Zupper left, upper, middle and lower right and lower
left,
&upper right, upper, middle and lower left, lower and
middle right.





SIGNS FOR THE ENGLISH ALPHABET.

A	B	C	D	E	F	G	H	I	J
•	:	“	”	‘	’	“	”	‘	’

K	L	M	N	O	P	Q	R	S	T
:	:	“	”	:	“	”	“	”	”

U	V	W	X	Y	Z	& and	Sign of No.
“	”	“	”	“	”	“	”







Dentifches A, B, C.

A B C D E F G H I J

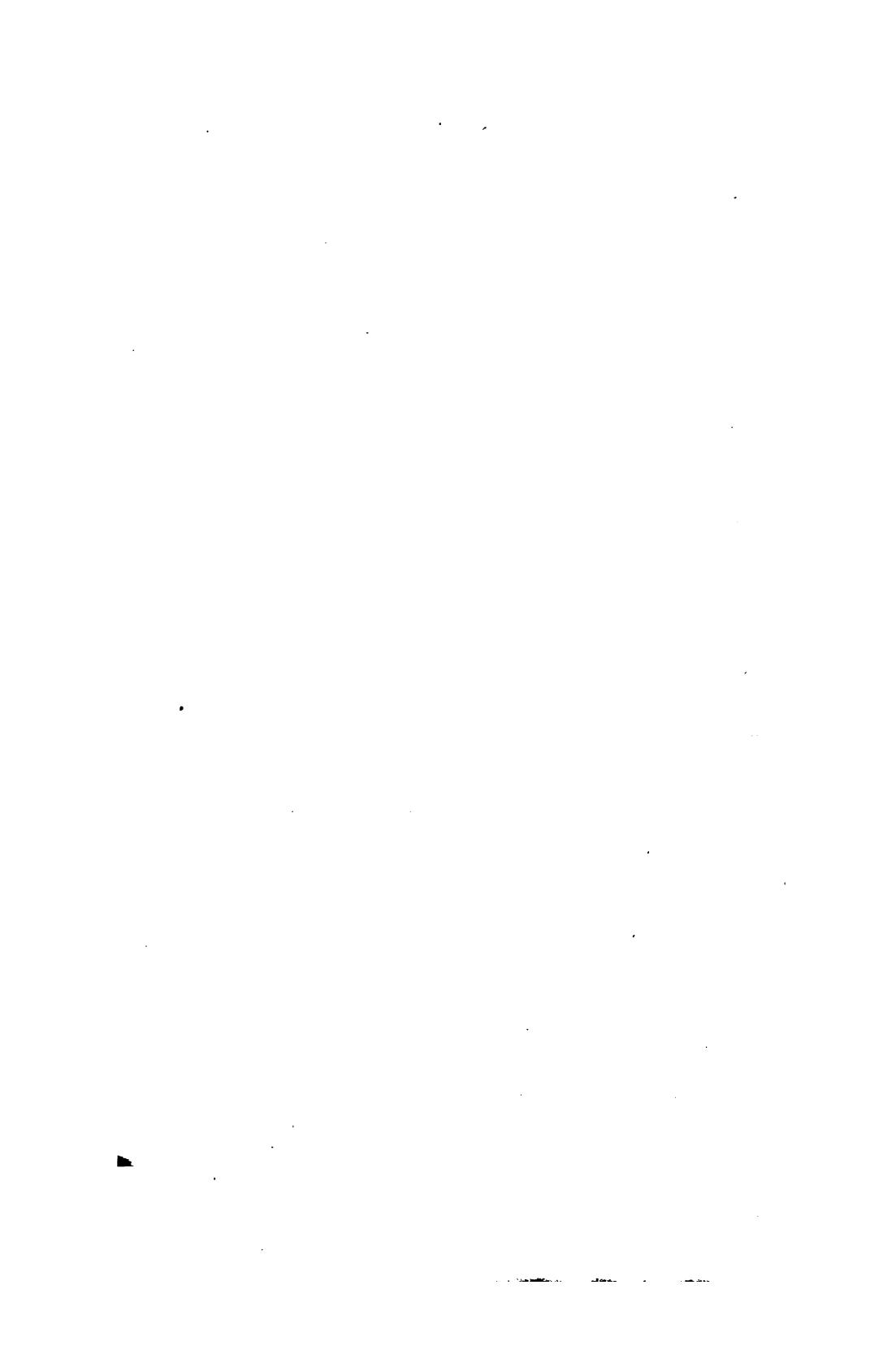
⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮

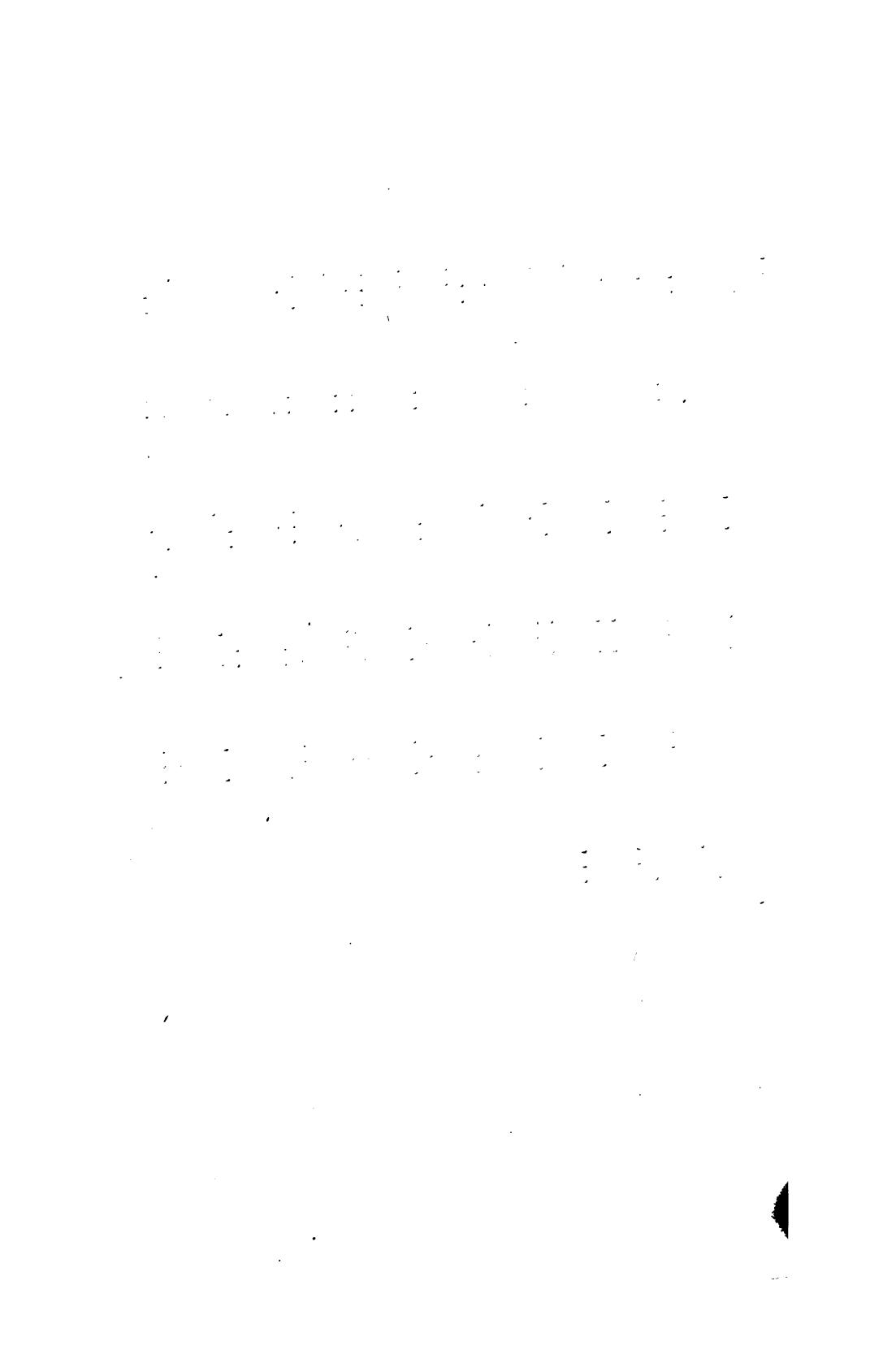
K L M N O P Q R S T

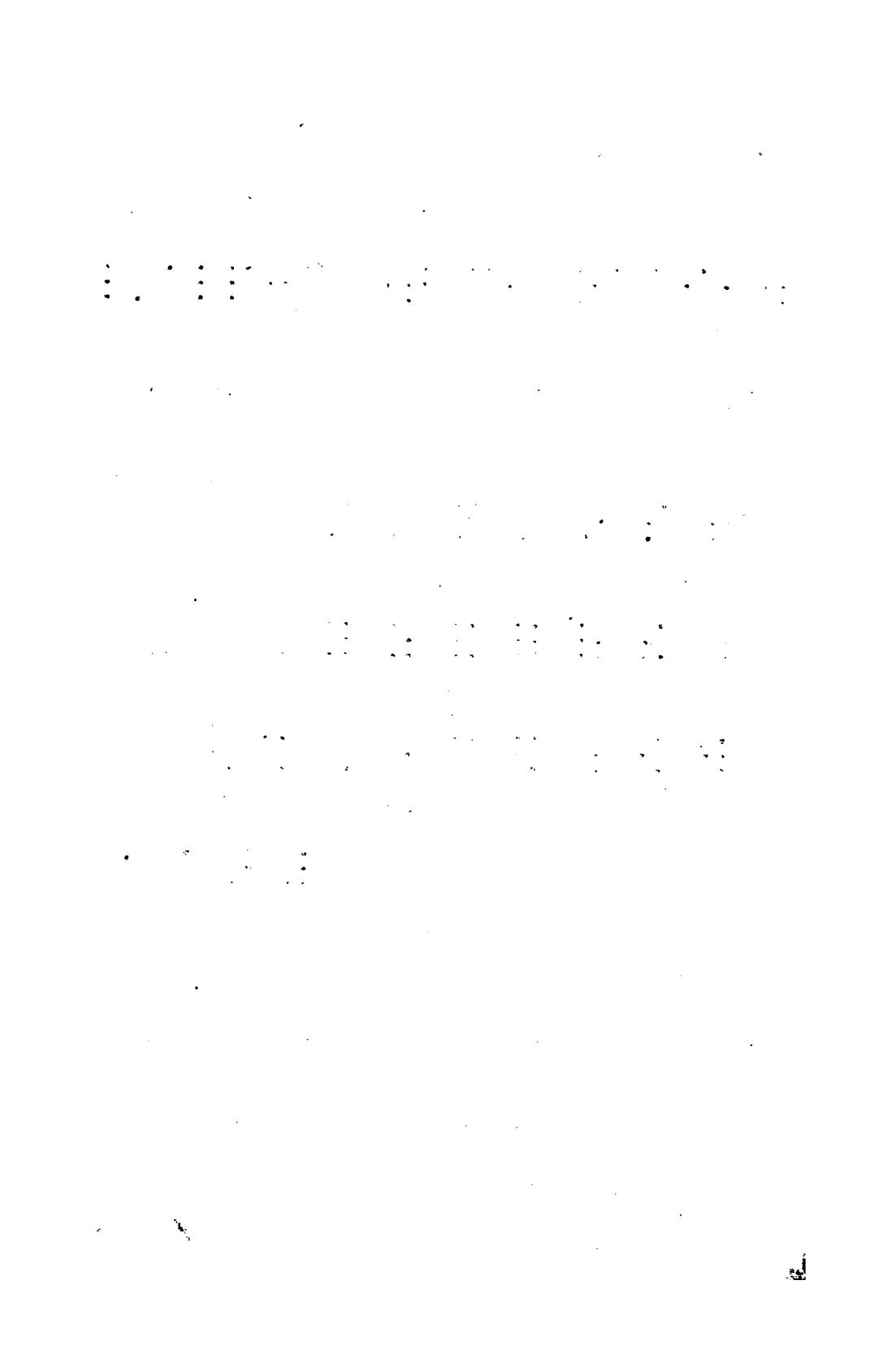
⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮

U V W X Y Z & um ä ö ü

⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮







L'ALPHABET FRANCAIS.

A B C D E F G H I J

K L M N O P Q R S T

U V X Y Z C Éoин À È Úien

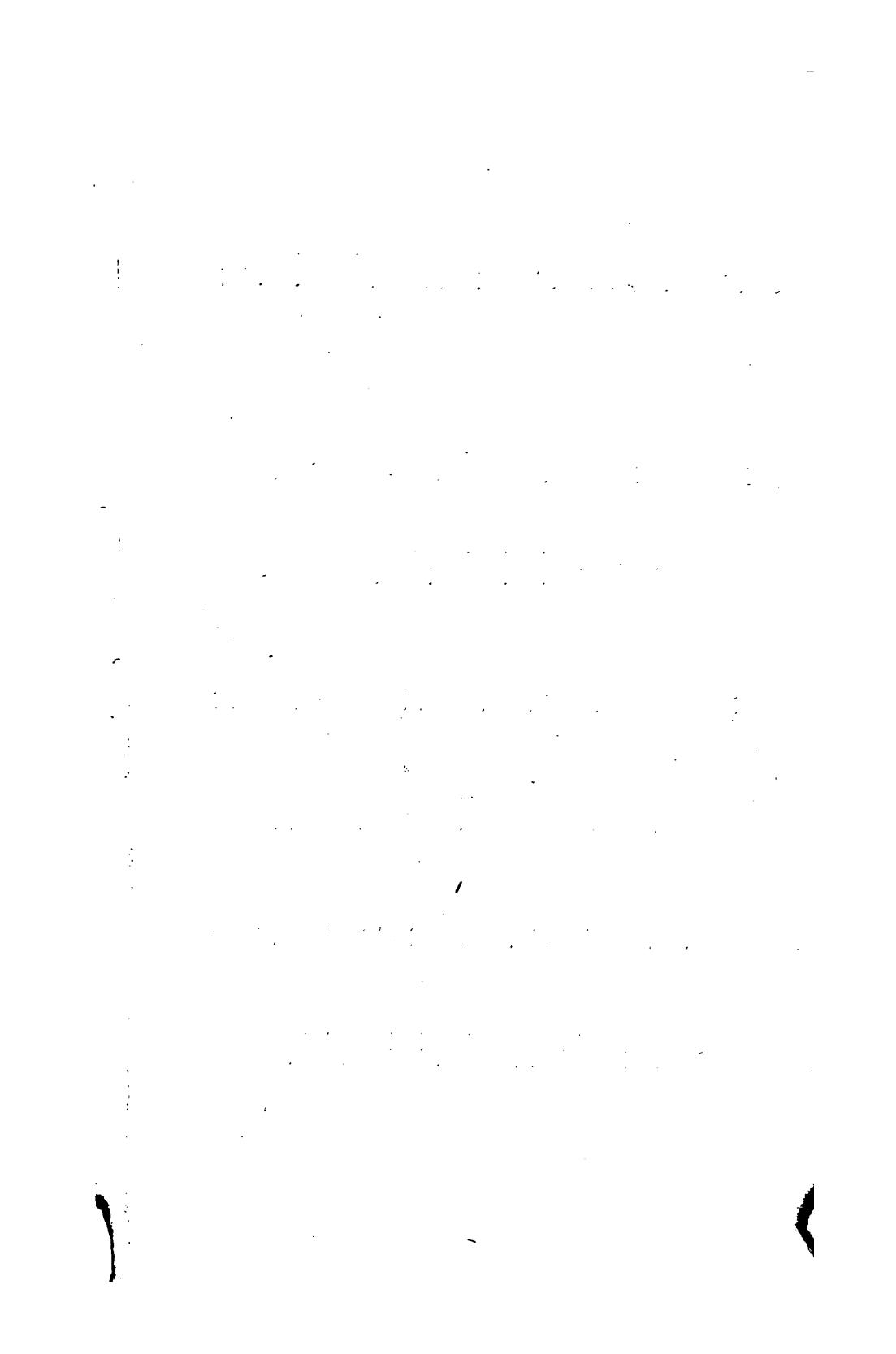
.....

Å,an È,in Ð,on Ø,un 'Ù,eu È,ou Ð,oi Ü,ch Øe,gn U,ll

A horizontal row of 12 musical notes on a staff, starting with a whole note and ending with a sixteenth note.

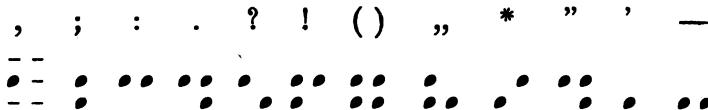
I,ian Ae,ien Ø,ion

• ; •



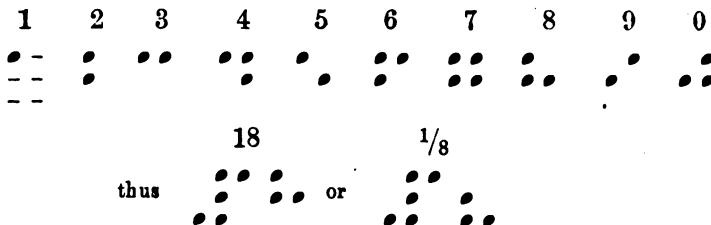
INTERPUNCTUATIONS.

(Made on second and third lines.)

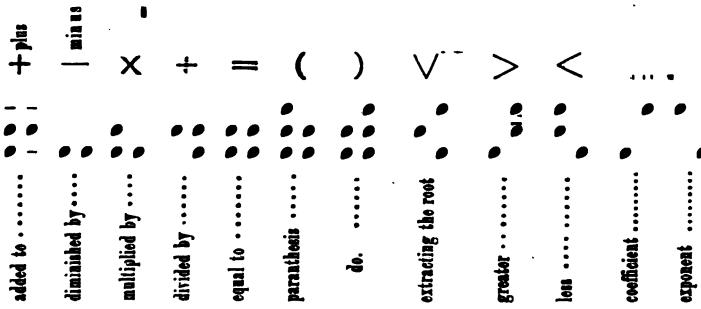


FIGURES.

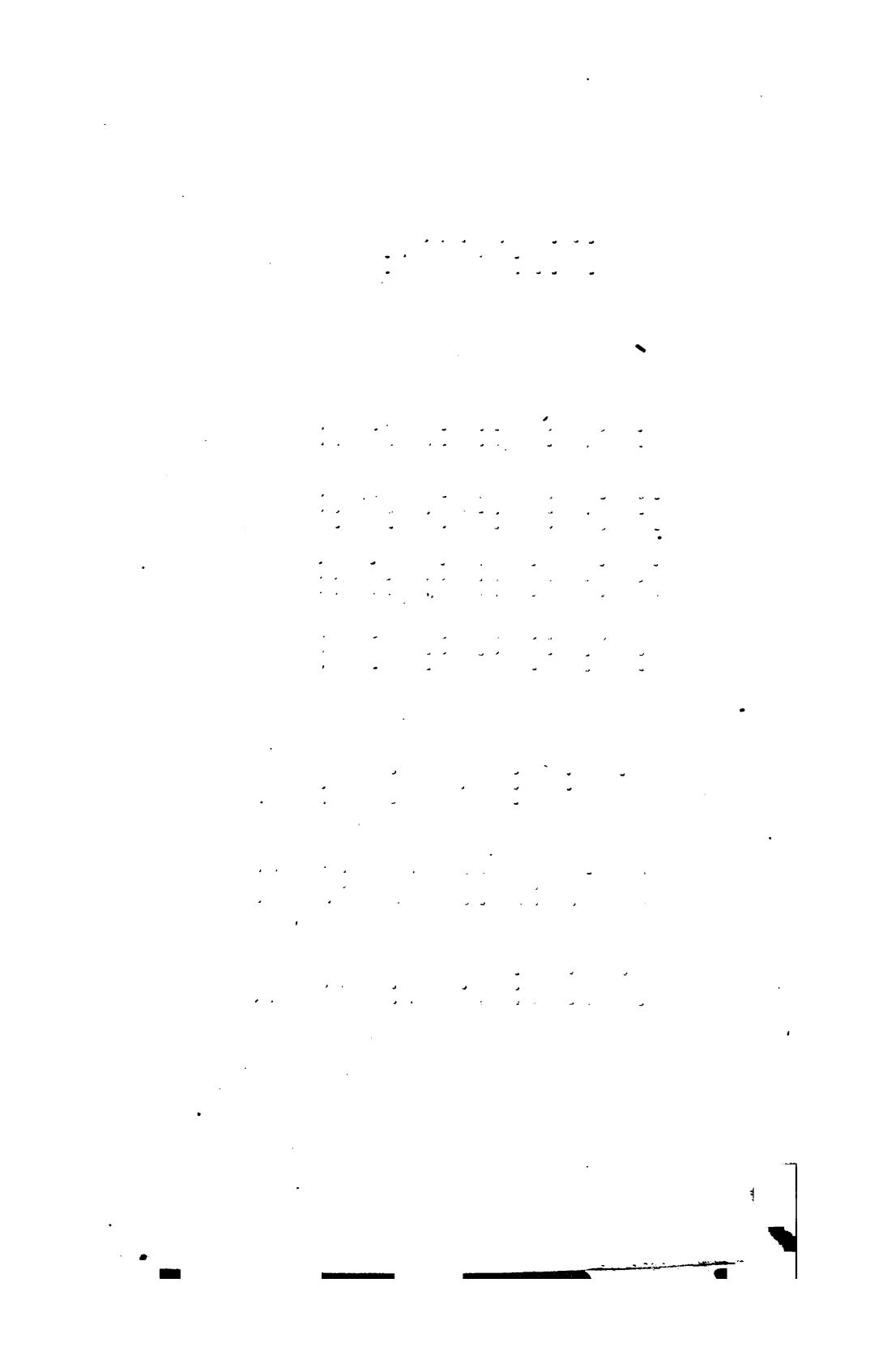
(Made on first and second lines.)

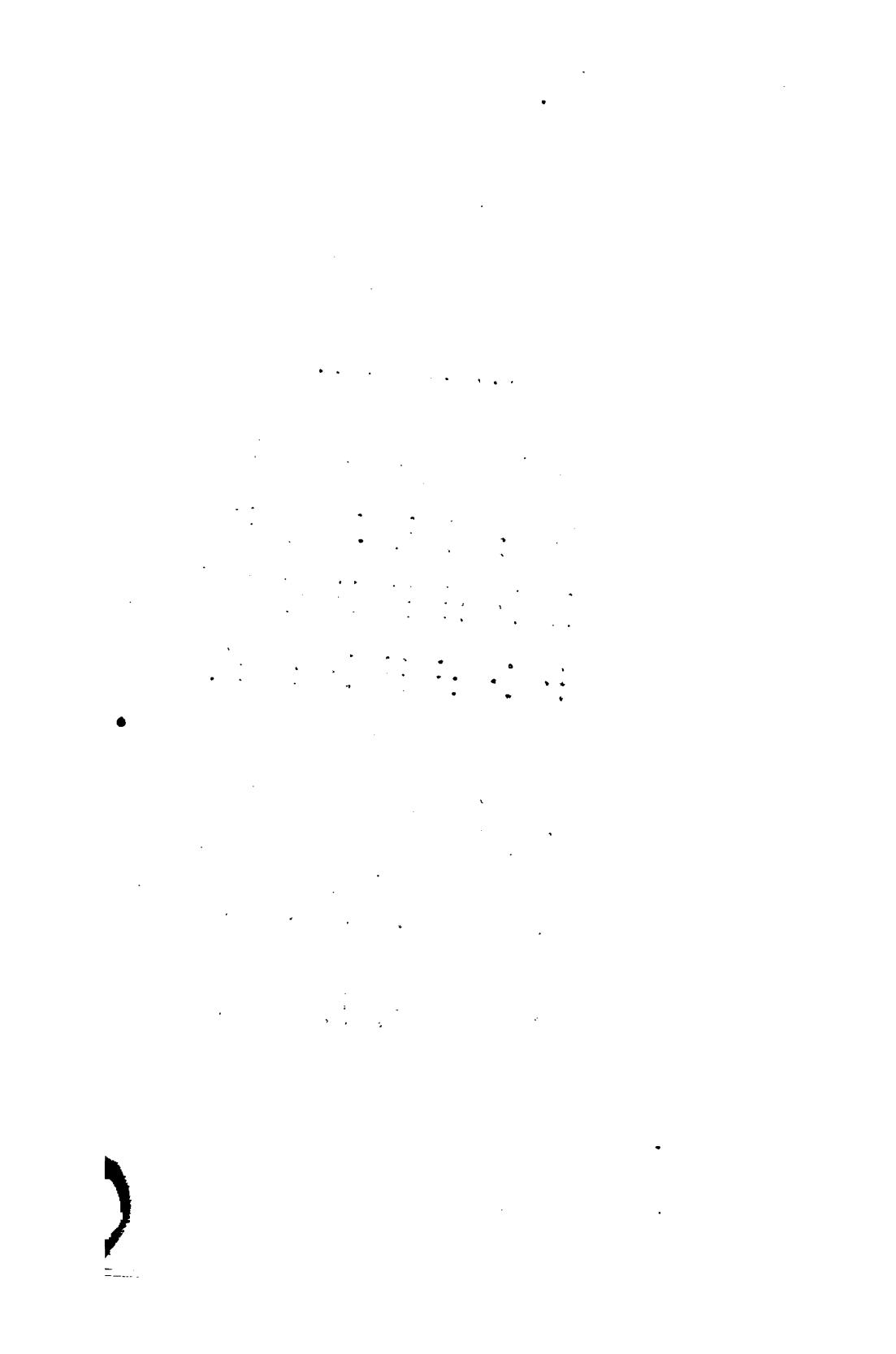


SIGNS FOR ALGEBRA.









CHARACTERS FOR MUSIC.

	C	D	E	F	G	A	B	
NOTES and their VALUES.	—	—	—	—	—	—	—	or
	—	—	—	—	—	—	—	or
	—	—	—	—	—	—	—	or
	—	—	—	—	—	—	—	or

Different Octaves.	{	1st 8va.	2nd 8va.	3rd 8va.	4th 8va.	5th 8va.	6th 8va.	7th 8va.
		—	—	—	—	—	—	—

Rests and Accidentals.	{	—	—	—	—	—	—	—
		—	—	—	—	—	—	—

Intervals in Chords.	{	2nd	3rd	4th	5th	6th	7th	Octave
		—	—	—	—	—	—	—

Fingering.	1st	2nd	3rd	4th	X	—	with
	—	—	—	—	—	—	—
	—	—	—	—	—	—	—

Words	♩	♩	♩	♩	♩	♩	Triplets
	—	—	—	—	—	—	—
	—	—	—	—	—	—	—

	♩	♩	tr	÷	stacc.	dot	double dot
	—	—	—	—	—	—	—
	—	—	—	—	—	—	—

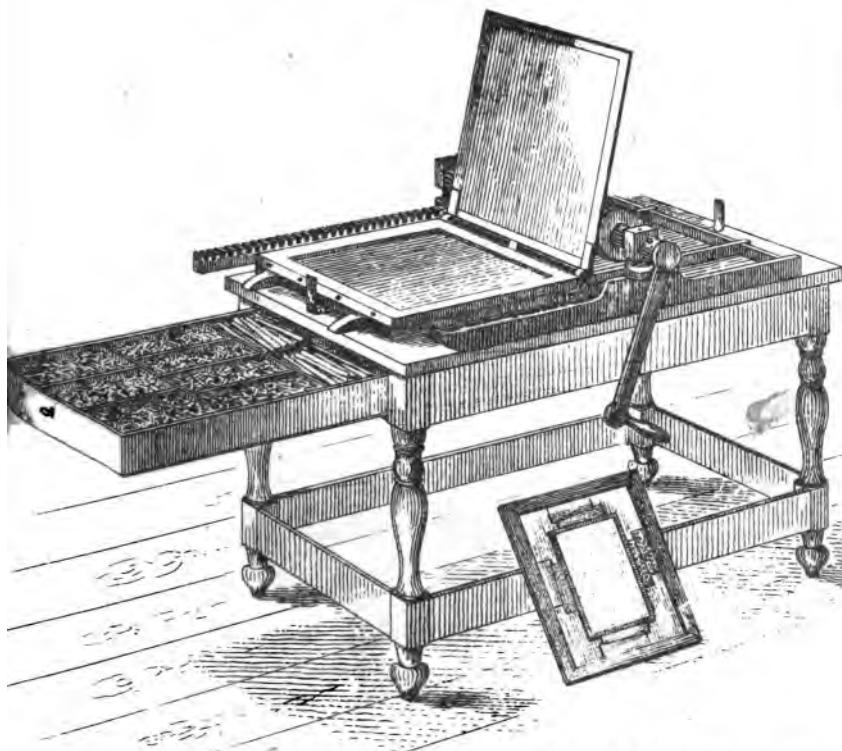
♯	♯♯	♯♯♯	♯♯♯♯	roll	•○•	—ʌ—	—ʌ—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

—



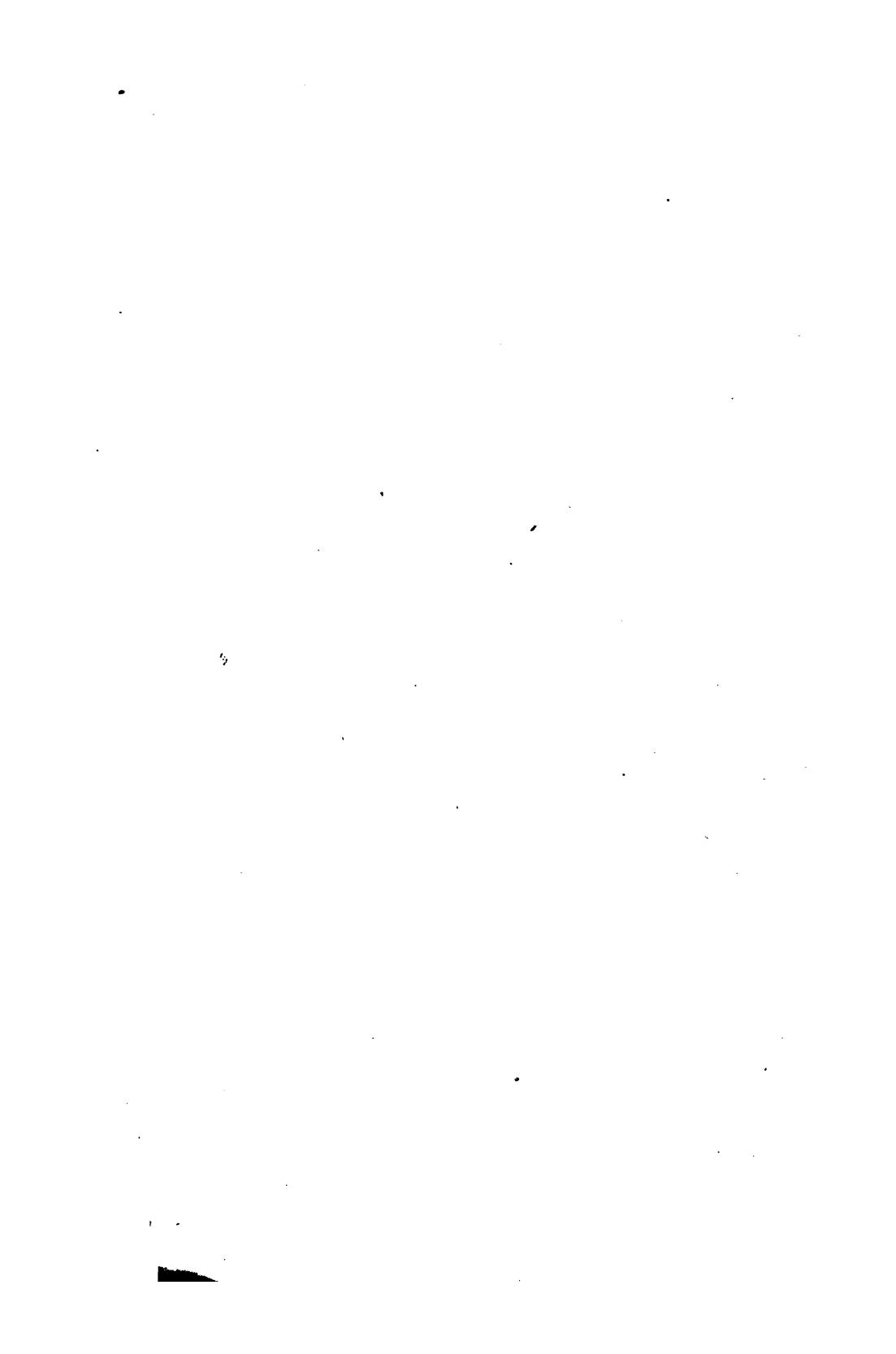


Press & Types for printing the
Système Braille,
invented by Prof. H. Robyn.

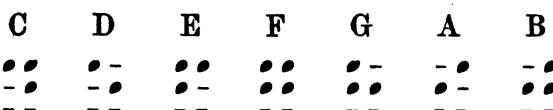


a 1	b 2	c 3	d 4	e 5	f 6	g 7	h 8	i 9	j 0
•	•	••	••	•	••	••	••	•	••
k	l	m	n	o	p	q	r	s	t
•	••	••	••	••	••	••	••	••	••
u	v	w	x	y	x	£	£	sign of numbers	
•	••	••	••	••	••	••	••		
••	••	••	••	••	••	••	••		





CHARACTERS FOR MUSIC (EXPLAINED.)



The notes in the different octaves receive the following dot or dots, which are placed before them.

The note C in seven different octaves:



The different clef's in music are not used in this system.

The G on the second line in the treble, which indicates the treble clef, receives the following dot:



The F on the 4th line in the bass, which indicates the bass clef, receives the following dots:



The signs of the octaves are used as follows:

In a succession of seconds or thirds, the 8va sign is not made, but always, when the distance is a sixth or seventh; in successions of fourths or fifths, the octave sign is marked, when such note is in an other octave.

The octave sign is not independent of the note.



ABOUT THE VALUE OF THE NOTES.

The whole measure note (semibreve) is marked by two dots under the note, placed on the third line.

Thus C a whole note:



The half note (minim) by one dot on the left of the 3rd line under the note.

Thus D a half note:



The quarter note (crotchet) by one dot on the right of the 3rd line under the note.

Thus E a quarter note :



The eights (quavers) without a dot.

Thus F an eight note :



The 16ths, 32nds, 64ths and 128ths are made like the wholes, halves, quarters and eights :



A dotted note is marked by a dot on the 3rd line after the note.

Thus C a dotted quarter :



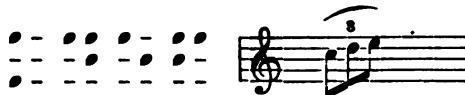
A double dotted note ; by two dots on the 2nd and 3rd line after the note.

Thus C a double dotted half note :



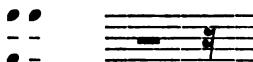
The sign for triplets is marked previous to the notes, as follows:

c, d, e triplet eights

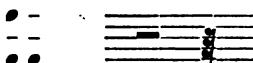


ABOUT THE RESTS.

A whole measure or 16th rest:



A half measure or 32nd rest:



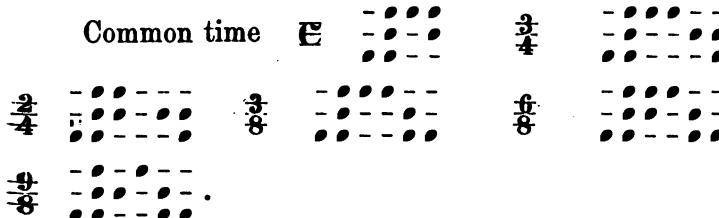
A quarter or 64th rest:



An eighth or 128th rest:



The time of a Composition is marked at the beginning, with numbers (of the Braille system), which are required to express the same.



A free space or the end of a line, signifies the end of a measure; if at the end of a line the measure is not finished, the sign of the 4th octave

The accidentals are made as follows :

a natural

a flat

a sharp

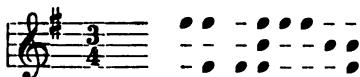
C sharp

C natural

C double sharp

C double flat

The signatures at the clef, at the beginning of a piece, are made before the signs, which signify the time of a piece :



When the number of sharps or flats exceed three, then only one is marked, and the balance expressed by a number :



The following signs are expressed thus :

a turn ∞ 

a grace note  

a trill or shake *tr* or ~



a repeat | |



a staccato '



a slur or tie —



All these signs are placed before the notes.

The expression is indicated by the first letter or letters of the Italian word, after a dot in the upper left corner, followed by a dot in the lower left corner:

Forte or **F**



Piano or **P**



Rinforzando or **Rf**



Crescendo or **cres.**



Dolce or **dol.**



The first note which follows any of these words, must have an octave mark.

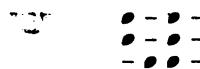
a double bar  is made



a repeat of a part 



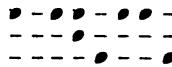
a pause or the end of a piece



Dal Segno D. S.



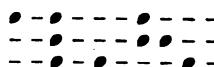
Da Capo D. C.



Right Hand R. H.



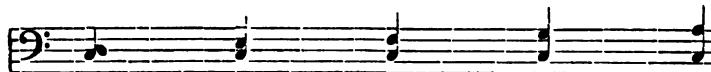
Left Hand L. H.



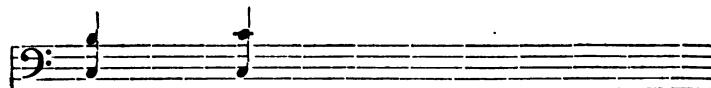
When several notes are sounded together (as in a chord), they are then written as follows:

For the left hand (on the Piano) the lower note is written as usual; the other intervals are expressed by the following signs.

2nd 3rd 4th 5th 6th

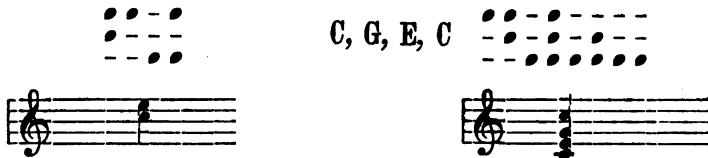


7th octave

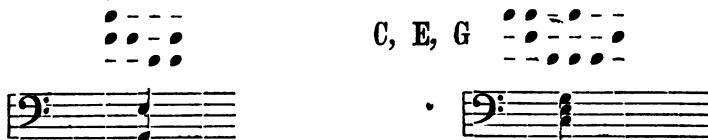


For the right hand the upper note of a chord is written, and the other notes are expressed by the above interval signs and counted downwards.

For the right hand E, C



For the left hand G, E



If an interval in a chord should exceed the octave, then the sign of the octave must be put before the interval sign.

For the left hand C, G, E



For the right hand B, F, D, G



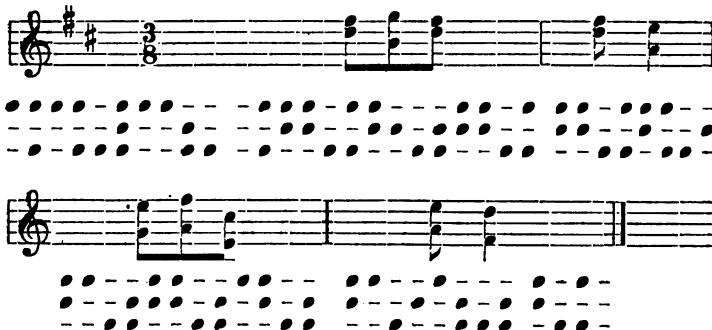
For Violoncello the lower note is written and the others marked by the interval signs.

Violoncello.



For Violin, the upper note is written and the others made by interval signs.

Violin.



If a chord is dotted, the dot is placed after the note; all intervals have then the same value as the note.

C, G, E a dotted eight

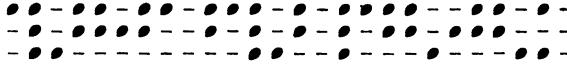


When a note, which is expressed by an interval, is changed by a flat, sharp or natural, the accidental is put before the interval sign.

Chord of E-flat. E_b, G, B_b and E_b.



When the notes in a chord have not the same value, the longest are written first, then the sign with $\frac{1}{2}$ and after that the shorter notes.



When one or more measures or parts of measures are repeated, the following sign is used for every measure or part of such



When several measures of a part are repeated, the following signs are placed after the passage; when after eight measures the first four are repeated, the number eight is marked first and then the number four, that is to say, count eight measures back and repeat the first four.



• or count back four and repeat three



— 88 —

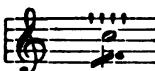
(3)

If a piece is to commence from the beginning the „Da Capo” sign is made and after that, the number of measures, which are to be repeated.



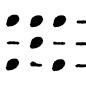
Da Capo, eight measures, or repeat the first eight measures.

The value of the notes is marked after the notes in the following cases:

C half a note  made to 8ths 

C half a note  made to 16ths 

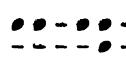
C half a note  made to 32nds 

C half a note  made to 64ths 

When many notes of the same value follow each other, the following signs are made, previous to the notes; in such case all notes are written like eighth notes:

before many quarters 

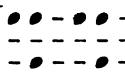
„ „ eighths 

„ „ sixteenths 

before many 32nds



„ „ 64ths



If notes are written in this way, the dots under the notes can be taken for the different octaves.

The first octave is then expressed by the free space under the note.

The second octave by a dot under the left



The third octave by two dots under the note



The fourth octave by a dot under the right



Care must be taken, to put before such passages this  which the octave begins and followed by one of these signs which signify the quarters  eighths 

16ths  32nds  or 64ths .

When, in such passages, a single note occurs of a different value, then the sign which indicates its value, must be placed after it; the passage continues the same, as if no interruption had taken place, until a sign of the octave signifies the end.

In case such passages are written with fingering, then the value of the notes (which is written after the notes) is doubled, to prevent confusion with the fingering.

When groups of four sixteenths appear, the first only is marked, the other three are written like eighths, also in $\frac{3}{8}$ time, when six sixteenths fill a measure.

Two musical examples on a single staff. The first example shows a measure in 2/4 time with a bass clef. It contains a group of six sixteenth notes: the first is marked with a vertical bar, the second is a eighth note, the third is a sixteenth note, the fourth is a eighth note, the fifth is a sixteenth note, and the sixth is a eighth note. The second example shows a measure in 3/8 time with a bass clef. It contains a group of six sixteenth notes: the first is marked with a vertical bar, the second is a eighth note, the third is a sixteenth note, the fourth is a eighth note, the fifth is a sixteenth note, and the sixth is a eighth note.

In 32nds the first of a group of four or eight has the value marked, the others are written like eighths.

Two musical examples on a single staff. The first example shows a measure in 2/4 time with a treble clef. It contains a group of eight thirty-second notes: the first is marked with a vertical bar, the second is a eighth note, the third is a thirty-second note, the fourth is a thirty-second note, the fifth is a thirty-second note, the sixth is a thirty-second note, the seventh is a thirty-second note, and the eighth is a thirty-second note. The second example shows a measure in 3/8 time with a treble clef. It contains a group of eight thirty-second notes: the first is marked with a vertical bar, the second is a eighth note, the third is a thirty-second note, the fourth is a thirty-second note, the fifth is a thirty-second note, the sixth is a thirty-second note, the seventh is a thirty-second note, and the eighth is a thirty-second note.

If more than four notes are slurred together, the slurs mark is made twice; namely, between the first and second note and once before the last one. Staccato or demi-staccato expressed the same way.



If two measures are the same, the second is expressed by this sign 



If two measures are repeated, it is made thus 



If four measures are the same, they are written as follows.



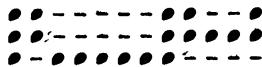
Any number of measures can be written in the same manner.

The Time or Metronom, as written over some compositions, is expressed as follows.

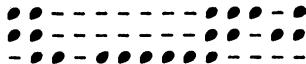
(M. M. or Metzels Metronom  = 116)



Metronom  = 80



Metronom  = 60



When a chord is rolled or sprinkled (arpeggio)
, the following sign is put before such chord 



Ped.  

When groups of notes 6, 7, 11 or any uneven number follow each other to form a part of a measure they are then written as follows.





When many grace notes follow each other (or as in a Cadence), the sign for a grace-note is made twice and then once before the last note; if the value of such notes is the same, only the first note has the real value marked and the balance are made like eighths.



ABOUT STRING-INSTRUMENTS.

The strings, positions, bowing, harmonics &c.
are written as follows.

First string

second string

third string

fourth string

for Violin, Violoncello or Double-bass

open string

for Guitar the 5th and 6th strings

open string

The different positions on string instruments are
as follows:

first position

second do.

third [do.]

fourth do.

fifth do.

sixth do.

seventh position



eighth do.



ninth do.



tenth do.



half do.



down bow



up bow



tremolo



harmonic



thumb



thumb on the 1st string



do. , , 2nd ,



do. , , 3th ,



do. , , 4th ,



harmonic in the same position



thumb, and same position



All these and other signs are placed before the notes, except the fingering, which is placed after the notes and is made as follows:

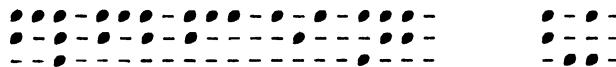
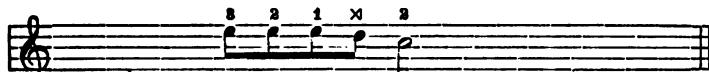
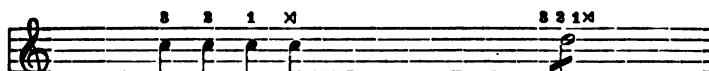
German and French fingering

- 1st finger
- 2nd do.
- 3rd do.
- 4th do.
- 5th do.

The English fingering is marked as follows:

Thumb	X
1st finger	1
2nd do.	2
3rd do.	3
4th do.	4

— 44 —

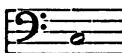


—

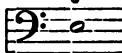
EXPLANATION OF CHARACTERS USED IN THOROUGH BASE.

The notes are written as before explained. The ciphers above the notes are expressed by interval signs.

Thus a common chord



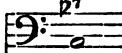
The chord of the sixth



The chord of the fourth sixth

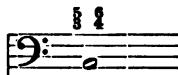


The chord of the seventh



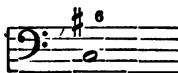
When two different chords are taken on the same base note, a slur mark is placed between them:

thus



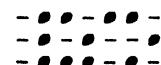
When an interval is raised by an accidental, the same is also placed before the interval sign:

thus



When a sharp is placed over a note to indicate the raised third, the character for sharp is placed after the note, and the fourth finger mark put after the sharp, to avoid confusion with the next note:

thus



When a sharp (which indicates the raised third) and a cipher, are placed over a note, the mark of the fourth finger is placed between the sharp and the interval:

thus

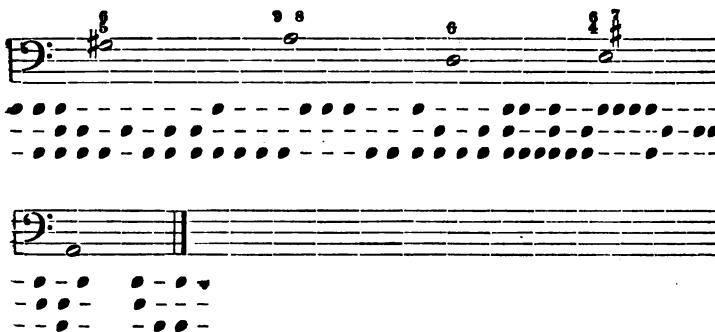
The interval of the ninth is made by an octave followed by a second:

thus

or

When the base note changes and the same chord is to be retained (which is written in common music by small lines), a double slur mark is made after the interval signs:

thus



In the foregoing work it has been my endeavor to unite brevity with instruction ; should I not have been successful in this respect, I shall yet have the satisfaction, that I have made the student acquainted to some degree with this new branch of science ; if his labor of studying was great, I do not doubt that his reward which he may gain from it, will be still greater.

I hope, that all those who have made themselves familiar with the various points explained, will not rest, until by unremitting attention the whole is clear and entirely understood, and only then the practical result will no doubt give the desired satisfaction.

ERRATAS.

Page 13, read:	5	instead of	5
	5		5
	—		—
” 17, ”	” —	” ”	” —
	—		—
” 23 & 24, ”	eighth	” ”	eight
” 35, ”	previous	” ”	priveous
” 36, ”	slur & slurred	” ”	slurs & slured
” 38, ”	it is marked	” ”	is is maked
” 39, ”	sprinkled	” ”	sprinceled

TO THE
TRUSTEES, PRINCIPALS AND TEACHERS

OF

Blind Asylums,

AND

TO THE FRIENDS OF THE BLIND GENERALLY.

ANY INFORMATION IN REGARD TO THE

BRAILLE SYSTEM

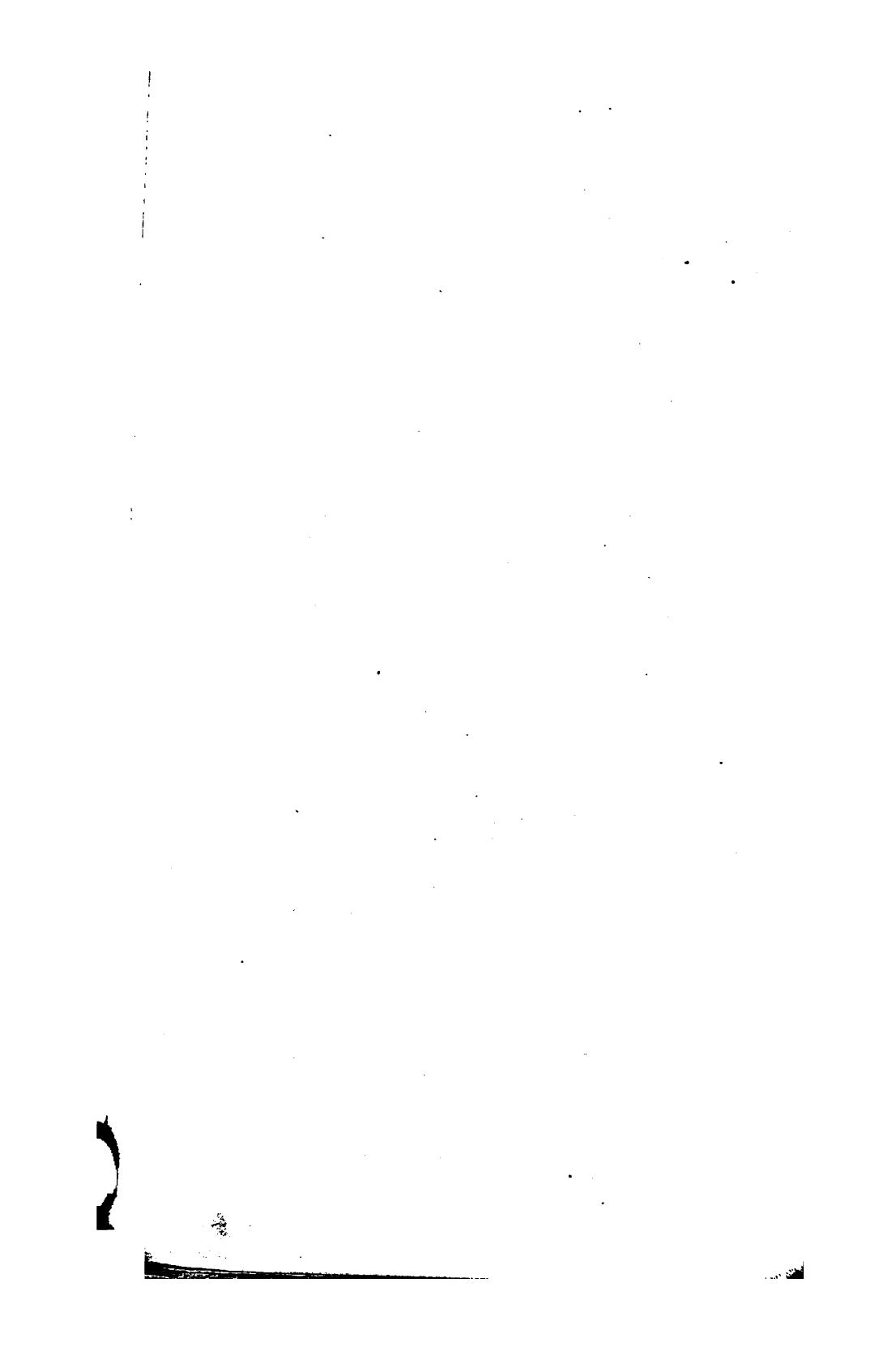
CAN BE HAD BY ADDRESSING

HENRY ROBYN, St. Louis, Mo.

SAINT LOUIS:

F. KLUENDER, PRINT., COR. 8ED AND CHESTNUT STREETS.

1866.



OPINIONS
OF
BLIND TEACHERS AND PUPILS
IN REGARD TO THE
BRAILLE SYSTEM.

St. Louis, November, 1862.

Many methods have been devised of which the blind are enabled to commit their thoughts to paper, and each has its merits ; but in my opinion, *none* possesses as many advantages as the *Braille*; one of the most attractive features of this system is its *simplicity*; a child of ordinary capacity may acquire the alphabet with a *few hours study*; in music this system is *invaluable*, it is in fact the *only* practical one ever adopted, by which we can write music. When its merits are fully appreciated, it will undoubtedly *supercede every other system*.

DANIEL WILKINSON,
Music Teacher.

St. Louis, November, 1862.

I read Boston and Philadelphia type ; consider the first easier ; for new beginners the *Braille has decidedly the preference*; my wish is to take away Boston and Phila., and introduce *Braille alone*. I use the *Braille* in my arithmetic lessons altogether. I have printed an Etymology, Grammar, Arithmetic and Physical Geography, *none of the other types can be compared with the Braille*, we can print our own books and make ourselves *independent*.

ANNA ZAPMANN,
Ass't. Teacher.

I learned the Philadelphia and Boston type ; practiced it one session ; can not read either as good as the *Braille* which *I learned in less than a week*; Boston and Philadelphia cannot be compared with the *Braille* in usefulness, because we can read and write it, *in fact we can do by means of the Braille Type AS MUCH AS A SEEING PERSON*. Since I have the *Braille* I never read the other types any more.

JACOB WOOLIVER,
Teacher.

Of the Boston and Philadelphia type I prefer the first, I have been reading it over ten years; the Braille about three years, *learned the alphabet in an hour*, the Boston type in about a week; the great advantage the Braille has over all other systems is that *we can print it ourselves, either reading, music, or cyphering*. If one system only could be obtained, I would first give up the Philadelphia, than the Boston, and *I rather give up anything else I have learned than the Braille by which means I could soon obtain everything of interest to me*; my wish is that all books would be made in the Braille type.

ANNA CRUDIS, Ass't Teacher.

St. Louis, December, 1862.

Having given the Braille system of writing a thorough trial, I am prepared to give it the *preference to any method I have yet tried*. In the first place, a pupil with ordinary capacity can learn it in *three or four lessons*, they can write with greater facility, and as they are able to read what they have written, they can correct their mistakes. This system has also another advantage over all others: the teacher dictating a lesson to a class, each scholar will have a copy of the lesson which they learn out of the recitation hours, and *by this means only, the blind have equal opportunity to gain knowledge with seeing pupils*.

LIZZIE HAUCK, Teacher.

St. Louis, December, 1862.

I believe the Braille is by far better than all other types, for I am convinced the Blind can learn to read it much more easily than they can either of the others, besides *there are many who can not learn to read the other types*. I am one of that number, but *I can read the Braille with facility*, and I use it some in teaching, and *if we had a library of all the text books used in common and high schools, then a blind teacher would be on an equal footing with a seeing one*.

ANGLEY, Teacher.

My opinion is that it would be a benefit to the pupils to have the *Braille system alone in use*; and do away with *all other systems*. I know the Boston and Philadelphia type, and also know its difficulties.

BETTY CARTRIGHT, Music Teacher.

I have been in the Missouri Institute over two years, I *never learned to read, because I could not feel the letters*, but when I commenced the Braille, *I had no trouble*; I learned the Alphabet in the *first lesson*; can read it with good facility, *particularly music*.

JEFFERSON CHOUT.

If I had to learn reading again I would prefer the Braille type, it took me about *a week* to learn the *Braille alphabet*, while the Boston and Philadelphia took about *three months*.

JOHN NUNNELLY.

I read Boston and Philadelphia type; prefer the Braille; I learned the alphabet in *three lessons*. If we had some books printed in that type, I would not care about all the others.

ANNA SCHMIEDEKE.

I prefer the Braille type decidedly over all others.

ISABELLA POINTER.

I am well acquainted with the different types used in this country, but I consider the Braille type the most useful which has ever been invented for our use. We can not only use it for all languages, but for keeping accounts, and for music it is IMPOSSIBLE to speak of too high praise in regard to it.

FRED. NEUKOMM,
Music Teacher.

ST. LOUIS, December 7th, 1865.

PROF. ROBYN: You asked us for our opinion of the Braille system, but we feel as though that opinion (whether good or bad) can be of very little consequence to the subject; for its great utility and success here ought to and do speak more powerfully and convey more meaning, than the most eloquent words, and let any who may doubt its value and importance, visit us in our daily exercises, and he or she will find, (as we have long since found,) that the Braille system is almost the entire support of the education of the blind, whether in the different branches, commonly used in such schools, or in the delightful art "MUSIC." The use of Braille in the musical department is to us indispensable. Instructions or compositions for any instrument can be written in Braille, and without it little can be done in any department, when compared with what can be accomplished with its assistance. Any institution for the education of the blind (whose directors are working and striving for their pupils' education,) trying to work out their own salvation as it were, without the all sufficient aid of the Braille system, may be compared to a man who unwisely undertakes to erect some edifice upon sandy ground without first having driven into that ground the substantial piles to receive and support the foundation of the structure. When the system was first introduced in our school, we used a simple arrangement which was invented by *L. Braille*, a blind music teacher of the Institution of Paris, in France, but now we use a regular press with types corresponding to the letters first invented; these types were made under the directions of our faithful teacher, *Prof. H. Robyn*. The beauty and grandeur of this ingenious contrivance lie wholly in the simplicity of its arrangement, we have only five types, and with these we can form all the different musical characters, all the characters in mathematics as well as all the letters, signs and punctuations of the English language, so the inference may be drawn from this what an additional advantage to the education of the Blind has been derived from the Braille system.

JANE NEIL & CHRISTINA RENTZ,
Ass't Teachers and practical Type-setters and Printers.

Mr. Edw. P. C., one of the first instructors for the Blind in an eastern institution, writes as follows:

P., December 20, 1864.

MY DEAR MR. ROBYN: Your improvement is of a different kind from what I expected; but I cannot express to you the pleasure with which I studied the picture of your devise. I certainly class your name among

those of the *benefactors of the blind*. In analyzing and dividing the type you have greatly simplified the composition of any work for printing, and have put it in the power of any blind person with but small capital, and by little trouble to become a publisher of books for his fellow unfortunates.

I think that your efforts should have the effect of spreading the use of the point-writing among the institutions. With the facilities you have provided I judge that the *St. Louis Institution* will become the *great centre for the publication in America of a literature in these characters*.

The Principal of the Missouri Institution in his report of 1862, says in regard to the Braille type :

"In the prosecution of some of the studies great advantage has been derived from the use of the system of point-writing, known as the Braille type. It is now used in this institution exclusively in music, and to a very great extent in spelling and etymology, as also in recording brief facts generally. Its advantages over any of the old systems are obvious, for it enables the blind freely to communicate with each other by writing, and to preserve in permanent form such data as may be valuable. In the pursuit of some of the school duties it places them nearly on an equality with the seeing. The alphabet is so simple that it may be easily learned by the youngest and the dullest. That accomplished, it is the work of but a few minutes daily, for the teacher to dictate, and the pupils to print a spelling lesson of twenty words. These may then be studied at pleasure, as a seeing child would study them, and being preserved and added to from day to day, they will at length furnish each pupil a copious spelling book of strictly home manufacture.

So in etymology ; a class of eight has already written down, or printed, all the prefixes and suffixes given in the usual text books on that subject, together with their origin of definitions. With their constantly increasing stock of root-words the class will soon be able to build up for themselves quite a multitude of derivatives. If in those two studies only, the system were available it would be very valuable ; but it can be employed successfully in all branches where the definitions are short and the data not numerous. It will be a great step in the onward and upward progress of the blind in this country, when their books shall all be printed in this type. Speed the day ! For it can be learned so much easier in youth than the raised print, and read so much later in age, when the touch is becoming less sensitive."

In the House of Representatives the Committee on the Blind Asylum (1862) has the following in regard to the Braille system :

"In music, as well as in other studies, the so-called Braille system has been applied with astonishing success. Within the limits of this short report it is impossible to enter into a detailed description of the system; but we must not neglect to award our highest tribute to the intelligent managers, who, by their own exertions, and by the use of the Braille system of teaching, have made the Blind Asylum the pride of our State, an Institution which stands unsurpassed in this country, and can safely chal-

lengen even the long established asylums of Europe. If the Braille method could be ordered to be adopted by every blind asylum in the Union, it would at once make a period of great progress, and would vastly benefit the community of these unfortunate blind through all the States."

Part of the proceedings at the meeting of the Board of Trustees of the Missouri Institution for the Education of the Blind, held June 30th, 1863.

Resolved.: That it is with much satisfaction the Board acknowledges the very valuable services of the Music Teacher, MR. HENRY ROBYN in the department under his charge. It is to his *intelligence, industry, and enthusiastic zeal, that it owes the introduction and successful working of the Braille System of reading, writing, cyphering and music for the blind in this Institution, which is productive of such important result in their education and future welfare.*

This Institution is the Pioneer of the Braille system of instruction in the United States and Mr. Robyn certainly deserves the honorable title of *benefactor of the blind, and especially of this Institution which he has placed in advance of all others in this country, and elevated it to the level of the famous Institutions for the blind of PARIS, LAUSANNE, AMSTERDAM, BRUSSELS, COPENHAGEN and MADRID in EUROPE.*

From the Report of 1863: „The result of the Braille type has exceeded all expectations. There are now nine pupils who read and write music in this type with great facility. Some of them have many pieces printed, of great value to them; for if they forget a part of a composition they can easily review it. The amount of music which we have now in this type, if printed for the blind in the old methods, would cost, if estimated at those rates, at least four hundred dollars. It is my opinion that if anything can make the blind independent, and in some degree take the place of their lost eyesight, it is this system. It has been given a fair trial, and found entirely satisfactory to every pupil who learned it. The space on which the music is printed is less than two-thirds of that for seeing people. This fact alone is important, as the blind survey with their fingers, and the less space is to be gone over, the sooner and the easier will the work be accomplished.”

From the Report made to the General Assembly by the Board of Trustees of the Institution for the Education of the Blind in 1865:

“Among the improvements in the means and method of education, carried forward with especial success during the last year, we may mention the further extension of the Braille system of writing in various departments of education, and especially in that of music. The teacher of this department, Prof. Robyn, has *invented and successfully used a printing press for striking off copies of music pieces and of school books in Braille.* The invention promises to mark a new era in the education of the blind. By the Braille system the pupil is enabled not only to write with greater facility, but to read what he has written, so that he can for himself add to his library whatever he can transcribe from our standard literature.

But the invention of the type and press will accomplish this object with more rapidity and facility, and tend much to diminish the expense, and at the same time increase the readableness of books for the blind."

From the Report of the Principal in 1865 :

"The pupils have been attentive and studious, and their progress has been satisfactory in view of the fact that they are under the necessity of learning so much orally from want of suitable text books. They have, however, during the last two years supplemented these largely by printing from dictation in the point type of Braille. They have thus copied, point by point, an *Arithmetic*, *Greene's Grammar*, a *Speller and Definer*, *Warren's Physical Geography*, and *Lynd's Etymology*, besides, in music about *two hundred compositions*. The patience and labor necessary for this can well be imagined. It is the old work of multiplying books by manuscript. To overcome this, and to duplicate copies readily, had been a great desideratum. The desired end has been attained by an invention at once simple and ingenious, *the credit of which is due to Prof. Henry Robyn*. It was found that by dividing the space allotted to a letter in the dot alphabet from top to bottom, the dots could be so arranged on *five types*, as to give all the necessary combinations. It will be understood, that two of these, side by side, form a letter. Variously arranged in pairs, they give the alphabet, the numerals, the punctuation points, the algebraic signs, and all the characters used in music. The types have been cast and the press obtained. The process of printing can hardly be more simplified.

The blind readily learn to set type from "copy", to print, and to distribute. It is thought that with practice they may be able to set up a page of the size of their printing frame now in use, *seven by ten inches, in one hour. Two hundred impressions are easily made in one hour.*



1092

✓





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